

Episode de la Vie d'un Artiste.

GRANDE SYMPHONIE FANTASTIQUE

par

Richard Wagner

Oeuvre 4<sup>ème</sup>

Partition de Piano

PAR

FRANÇOIS LISZT.

Seconde édition revue et corrigée par Fr. Liszt.

LEIPZIG, chez F. E. C. LEUCKART

(CONSTANTIN SANDER).

Pr. 8 M.

Just. Lith. de C. G. Röderer & Co.

# Episode

de la Vie d'un Artiste.

Symphonie fantastique en cinq Parties.

par

Hector Berlioz.

Exécutée pour la première fois le 5. Decembre 1820 au Conservatoire de Musique de Paris.

## PROGRAMME.

Le compositeur a eu pour but de développer dans ce qu'elles ont de musical, différentes situations de la vie d'un artiste. Le plan du drame instrumental, privé du secours de la parole, a besoin d'être exposé d'avance. Le programme suivant doit donc être considéré comme le texte parlé d'un Opéra, servant à amener des morceaux de musique, dont il motive le caractère et l'expression.

### Rêveries. — Passions.

#### Première Partie.

L'auteur suppose qu'un jeune musicien, affecté de cette maladie morale qu'un écrivain célèbre appelle le vague des passions, voit pour la première fois une femme qui réunit tous les charmes de l'être idéal que rêvait son imagination, et en devient éperdument épris. Par une singulière bizarrerie l'image chérie ne se représente jamais à l'esprit de l'Artiste que liée à une pensée musicale, dans laquelle il trouve un certain caractère passionné, mais noble et timide comme celui qu'il prête à l'objet aimé.

Ce reflet mélancolique avec son modèle le poursuivent sans cesse comme une double idée fixe. Telle est la raison de l'apparition constante, dans tous les morceaux de la symphonie, de la mélodie qui commence le premier allegro. Le passage de cet état de rêverie mélancolique, interrompue par quelques accès de joie sans sujet, à celui d'une passion délirante, avec ses mouvements de fureur, de jalousie, ses retours de tendresse, ses larmes, ses consolations religieuses, est le sujet du premier morceau.

### Un Bal.

#### Deuxième Partie.

L'artiste est placé dans les circonstances de la vie les plus diverses, au milieu du tumulte d'une fête, dans la paisible contemplation des beautés de la nature; mais partout, à la ville, aux champs, l'image chérie vient se présenter à lui et jeter le trouble dans son âme.

# Episode

aus dem Leben eines Künstlers.

Symphonie-Phantasie in fünf Abtheilungen

von

Hector Berlioz.

Aufgeführt zum ersten Male am 5. Decembre 1820 im Conservatorium der Musik zu Paris.

## PROGRAMM.

Der Componist hat sich die Darstellung verschiedener Situationen aus dem Leben eines Künstlers, so weit sie sich überhaupt musikalisch behandeln lassen, zum Ziel gesetzt. Ein nur durch Instrumente ausgeführtes Drama, da auf die Unterstützung durch das Wort verzichten muss, bedarf im Voraus einer Erläuterung. Das folgende Programm soll daher als Text gelten, der dazu bestimmt ist, die einzelnen Musikstücke zu begleiten, um ihren Charakter und Ausdruck zu erläutern.

### Träum. — Leidenschaftl.

#### Erste Abtheilung.

Der Componist nimmt an, dass ein junger Musiker an der Gemüthskrankheit leidet, die ein berühmter Schriftsteller „die Fluth der Leidenschaften“ nennt. In diesem Zustande erblickt er zum ersten Mal ein weibliches Wesen, das alle Zauber des von seiner Phantasie geträumten Ideals vereint, und auf Tod und Leben ist er der ihre. Zufolge einer eigenthümlichen Laune des Zufalls erscheint der Seele des Künstlers das geliebte Bild immer nur in Verbindung mit einem musikalischen Gedanken, in dem er einen gewissen leidenschaftlichen, doch zugleich edlen und schüchternen Charakter findet, gleich dem, den er dem geliebten Gegenstande selbst zuschreibt.

Dieser melancholische Reflex des Urbildes und das Urbild selbst verfolgt ihn unaufhörlich wie eine doppelte fixe Idee. Das ist der Grund, weshalb die das erste Allegro eröffnende Melodie in allen Sätzen der Symphonie regelmässig wiederkehrt. Die Steigerung dieser nur hin und wieder durch eine Anwandlung gegenstandsloser Freude unterbrochenen melancholischen Träumerei zur rasenden Leidenschaft mit ihren Aufwallungen der Wuth und Eifersucht, mit ihrer Rückkehr zu zärtlichen Empfindungen, ihren Thränen und religiösen Tröstungen bildet den Gegenstand der ersten Abtheilung.

### Ein Ball.

#### Zweite Abtheilung.

Der Künstler wird in die verschiedensten Lebenslagen versetzt, mitten in das Getümmel eines Festes, wie in die friedliche Betrachtung der Naturschönheiten; aber überall, in der Stadt wie auf dem Lande, erscheint ihm das geliebte Bild und streut Unruhe in seine Seele.

## Scène aux Champs.

### Troisième Partie.

Se trouvant un soir à la campagne, il entend au loin deux pâtres qui dialoguent un ranz de vaches; ce duo pastoral, le lieu de la scène, le léger bruissement des arbres doucement agités par le vent, quelques motifs d'espérance qu'il a conçu depuis peu, tout concourt à rendre à son cœur un calme inaccoutumé, et à donner à ses idées une couleur plus riante. Il réfléchit sur son isolement; il espère n'être bientôt plus seul. — Mais si elle le trompait! — Ce mélange d'espérance et de crainte, ces idées de bonheur troublées par quelques noirs sentiments, forment le sujet de l'adagio. A la fin l'un des pâtres reprend le ranz de vaches; l'autre ne répond plus. — Bruit éloigné de tonnerre — Solitude — Silence.

## Marche du Supplicié.

### Quatrième Partie.

Ayant acquis la certitude que son amour est méconnu, l'artiste s'empoisonne avec de l'opium. La dose du narcotique, trop faible pour lui donner la mort, le plonge dans un sommeil accompagné des plus horribles visions. Il rêve qu'il a tué celle qu'il aimait, qu'il est condamné, conduit au supplice, et qu'il assiste à sa propre exécution. Le cortège s'avance aux sons d'une marche tantôt sombre et farouche, tantôt brillante et solennelle, dans laquelle un bruit sourd de pas graves succède sans transition aux éclats les plus bruyants. A la fin de la marche les quatre premières mesures de l'idée fixe reparaissent comme une dernière pensée d'amour interrompue par le coup fatal.

## Songes d'une Quil du Sabbat.

### Cinquième Partie.

Il se voit au sabbat, au milieu d'une troupe affreuse d'ombres, de sorciers, de monstres de toute espèce, réunis pour ses funérailles. Bruits étranges, gémissements, éclats de rire, cris lointains, auxquels d'autres cris semblent répondre. La mélodie aimée reparait encore, mais elle a perdu son caractère de noblesse et de timidité; ce n'est plus qu'un air de danse ignoble, trivial et grotesque: c'est elle qui vient au sabbat — rugissement de joie à son arrivée — elle se mêle à l'orgie diabolique — glas funèbre, parodie burlesque du Dies irae, ronde du sabbat. La ronde du sabbat et le Dies irae ensemble.

## Scène auf dem Lande.

### Dritte Abtheilung.

Eines Abends befindet er sich auf dem Lande. Er hört aus der Ferne zwei Hirten, die sich im Kuhreigen Frage und Antwort geben. Dieses Hirtenduet, die Scenerie des Ortes, das leise Säuseln der sanft vom Winde bewegten Bäume, einige Hoffnungsaussichten, die sich ihm vor kurzem eröffnen haben, alles das vereint sich, sein Herz in ungewohnte Ruhe zu wiegen und seinen Ideen eine lachendere Färbung zu geben. Er denkt über sein vereinsamtes Leben nach, bald hofft er nicht mehr allein zu stehn. — Aber wenn sie ihn täuschte?! — Diese Mischung von Hoffnung und Furcht, diese Vorstellungen des Glücks, die von schwarzen Ahnungen durchkreuzt werden, bilden den Gegenstand des Adagio. Am Schluss stimmt der eine Hirt den Kuhreigen wieder an, aber der andre antwortet nicht mehr. — Fernes Donnerrollen — Einsamkeit — Schweigen.

## Der Gang zum Richtplatz.

### Vierte Abtheilung.

Nachdem er die gewisse Ueberzeugung erlangt hat, dass seine Liebe verschmäht wird, vergiftet sich der Künstler mit Opium. Aber die narkotische Dosis ist zu schwach, um ihn zu tödten, und versenkt ihn nur in einen Schlaf, der von furchterlichen Visionen begleitet wird. Er träumt, er habe seine Geliebte getödtet, sei deshalb zum Tode verurtheilt, werde jetzt zum Richtplatz geführt und wohne so seiner eigenen Hinrichtung bei. Der Zug bewegt sich unter den bald düstern und wilden, bald glänzenden und feierlichen Klängen eines Marsches, in dem ein dumpfes Geräusch schwerer Tritte plötzlich unvermittelt in den lautesten Lärm übergeht. Am Schluss des Marsches ertönen wieder die vier ersten Tacte der fixen Idee wie ein letzter Liebesgedanke, um durch den verhängnissvollen Hieb des Beiles abgebrochen zu werden.

## Traum eines Hexensabbats.

### Fünfte Abtheilung.

Er sieht sich beim Sabbat mitten in einer schauerhaften Schaar von Schatten, Hexen und Ungeheuern aller Art, die sich versammelt haben, um sein Leichenbegängnis zu halten. Seltsames Getöse, Seufzerlaute, Gelächter, ferne Wehrufe, denen andre Rufe zu antworten scheinen. Noch einmal erklingt die geliebte Melodie; aber sie hat ihren edlen und schüchternen Charakter verloren und ist nur noch ein unedles, gemeines und grobsinniges Tanzlied: die Geliebte kommt zum Hexensabbat — Freudegebrüll bei ihrer Ankunft — sie nimmt Theil an den teuflischen Orgien — Geläute der Todtenglocken — Burleske-Parodie des Dies irae, Ronde des Hexensabbats, zum Schluss die Sabbatsronde und das Dies irae zusammen.

**LARGO.**

REVERIES, PASSIONS.

M. M. ♩ = 58.

Violon, avec sourdines

M. M. = 58.

Flûte

Hautb.  
Clar. *ppp una corda*

Basson

Violon, avec sourdines *pp*

Ed. \*

Ed. \*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent melody in the right hand, often marked with accents, and a supporting bass line in the left hand. The score includes a repeat sign and a double bar line. The lyrics "The Rose Tree" are written below the piano part.

musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. It features a piano (pp) and a forte (f) dynamic range. The melody is in the right hand, and the accompaniment is in the left hand. The score includes a crescendo (cresc.) marking and a fermata over the final measure.

Plus vite

6

pp staccato vivamente

tre corde

pp

mf

f

Ad.

Ad.

sempre animato

e leggero

non legato

e leggiero non legato

cre - scen - - do poco - - a - -

ri - - - - - tal

8 - dan - - - - - loco do

decresc. molto

ri - tar - dan - deo do

decresc. molto

poco più forte

ben marcato il canto e sempre un poco ritenuto

Flûte  
Hautbois  
Clarin

 Basson & Co.

ben marcato il canto e sempre un poco ritenuto

Flûte  
Hautbois  
Clarin  
Basson

*ten.*  
*sf*  
*sf*  
*Ped.*  
*sf*  
*Ped.*  
*sf*  
*Ped.*

Tempo 1<sup>o</sup>.

espressivo

Flûte

*pp*

*molto espressivo il canto*

*rinforz.*

*loco*

*poco*

*cre - - - scen - - - do*

*più cresc.*

*f*

*pp*

*loco*

*m. g.*

This image shows a page of musical notation for a piano piece. The score is written for multiple staves, likely representing different instruments or voices. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and various dynamic markings including *mf*, *f marcato*, *pp*, *sf*, and *p*. Performance instructions like *marcato*, *marcato Ped.*, and *pizz.* are also present. The page is numbered '1' in the top right corner. The notation is in a single system, with staves grouped together. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C). The overall style is that of a classical or romantic-era piano score.

Violons avec sourdines 8-----

tr ten. p

ppp Cor.

mf cantando *La.*

loco ten. Flûte pp

Clarinettes pp

Tenue des Violoncelles et Contrebasses

tr ten. p

ppp Cor.

plentivo espressivo mf

pp

ppp 1 Cor.

mf plentivo

ten. p

tr

pp

agitato

pp

*La.*

ten.

ere - - - seen - - - do

*La.* f energico

\* *La.*



First system of musical notation. The piano part (left) includes dynamics *mf*, *sf*, *diminuendo*, and *pp*. The violin part (right) includes dynamics *pp* and *Ca.*. Fingerings are indicated with numbers 1-5. A measure rest of 40 is shown. A double bar line with an asterisk (\*) marks the end of the system.

M. M.  $\text{♩} = 132.$

# ALLEGRO

agitato

appassionato

assai. (I)

Second system of musical notation. The piano part (left) includes dynamics *ff*, *p*, *pp*, *ff*, *p*, *pp*, and *f*. The violin part (right) includes dynamics *pp* and *f*. A double bar line with an asterisk (\*) marks the end of the system.

Third system of musical notation. The piano part (left) includes dynamics *ppp* and *p*. The violin part (right) includes dynamics *mf* and *espressivo con passione.*. Fingerings are indicated with numbers 3. A double bar line with an asterisk (\*) marks the end of the system.

Fourth system of musical notation. The piano part (left) includes dynamics *p* and *sf*. The violin part (right) includes dynamics *sf*. A double bar line with an asterisk (\*) marks the end of the system.

(I) Une mesure de ce mouvement équivant à un quart de celle de l'Adagio précédent.

F. E. C. L. 2893

sempre dolce ed ardamente

cresc. poco a

poco

*sf* ritardando

a Tempo

*sf*

ritard.

*p* *f* *p* *sf* *p* *f*

animato

*f* impetuoso

ben articolato

loco

con fuoco

riten. il tempo

*p*

*m.d.*  
animato *m.g.*  
*mf*  
impetuoso *ff* \*

ben articolato con Fuoco.

loco  
*ff* energico  
*sf*  
Flute marcato  
Clarinetto  
*fp*  
Flute  
Clarinetto

*pp*  
*p*  
*ff*  
diminuendo

poco a poco  
agitato  
crescen  
do

*pp*  
cre - - - scen - - - do  
sempre - - - *ff*  
rinforz.

Flûte  
Clarinet

*p* *mf* *ff*

*strepitoso* *f* *fff* *sf*

1<sup>re</sup> fois *dim.* *p* 2<sup>de</sup> fois *p*

Flûte  
Hautbois

*mf* *sf* *mf* *sf*

*f* *p* *f* *p* *f* *p* *f* *p*

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *ff*. A dashed line with a slash is above the treble staff. A star symbol is at the end of the system.

Second system of musical notation. Treble and bass staves. Dynamics: *loco*, *rit*, *ff*, *marcatiss.*, *con fuoco.*, *cresc.*

Third system of musical notation. Treble and bass staves. Dynamics: *ff*, *decresc.*, *p*, *sempre staccato*

Fourth system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *ff*, *decresc.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *cresc.*, *ff*

Sixth system of musical notation. Treble and bass staves. Dynamics: *mf*, *cresc.*, *molto*, *ff sec.*. Fingerings: 8, 3, 3.

*pp* leggiero

*p*

Cor.

dolce ma marcato.

*pp* leggerissimo

il Tema

sempre dolce ed appassionato

espressivo

poco rinf.

The musical score consists of six systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. The second system is labeled 'il Tema' and features a continuous piano accompaniment. The third system includes a vocal line with lyrics and piano accompaniment. The fourth system is labeled 'sempre dolce ed appassionato' and features a continuous piano accompaniment. The fifth system is labeled 'espressivo' and features a continuous piano accompaniment. The sixth system is labeled 'poco rinf.' and features a continuous piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

3

Flûte  
Hautbois  
Clarinette

dolor cenero

leggerissimo

p

13

Hautbois  
perdendosi

pp poco calan - - - do cre - -

un poco marcato

Les notes superieures très accentuées.

sf

scendo - - - molto

cre - - - scen - - - do più cre - - - scen - - -

affrettando

sf f con passione

do sempre

rfz

loco

quasi staccato

8

rfz

cre - - - scen - - - do

8

loco

ff

sf fff

p

Violoncelle *sf*  
un poco marcato

Violon *pp*

diminuendo

crescendo

loco

8

Flûtes

Clarinettes

Violon. *dolce \**

Timballes

*pp*

*pp* *poco f il*

sempre diminuendo

F.E.C.L. 2893

Detailed description: This is a page of a musical score, numbered 14. It features five systems of staves. The first system includes a Violoncelle part with dynamics *sf* and *pp*, and a Violon part with *pp*. The second system shows a piano accompaniment with *diminuendo* and *crescendo* markings. The third system includes a piano part with *loco* and *8* markings, and a Violon part with *dolce \**. The fourth system includes Flûtes, Clarinettes, and Timballes parts. The fifth system includes a piano part with *pp* and *poco f il* markings, and a Violon part with *pp* and *poco f il* markings. The score is written in a key with one sharp (F#) and a 2/4 time signature.



canto

manando

ritar - dan - do ral - len - tando *pp*

perendosi

ben pronunziato la melodia

*pp*

Hautbois.

NB. Clarinettes et Bassons.

cre -

scen - do poco

cre - scen - do

NB. Cette troisième ligne n'est pas exécutable, en même temps que les deux autres, sur le piano, et sert seulement comme indication du contexte de la partition originale.

mf

diminuendo

cre scen lo

decrecendo

crescendo

diminuendo

F.E.C.L. 2893

erescen do sempre più ere scen do

e più agitato

*ff*

*fff marcatisissimo*

*Pw.*

*sf*

*Pw.*

*sf sf sf*

*sempre marcatis*

*sf*

simile

Flûtes, Hautbois et Clarinettes

animato

mf leggieramente

cre - - - scen - - - do

Contre basse pizzicato

sempre più forte

ff

Flûte

Hautbois

pp

\* riten. Cor.

rallentando poco a poco

sempre rallentando

Clarinette

Tempo 1<sup>o</sup> (più animato)

Flûtes, Hautbois et Clarinettes

mf

cre - - - scen - - - do

Contre basse pizz.

First system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). There are also markings for *loco* and *8* (octave).

Second system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *sf* (sforzando) and *mf* (mezzo-forte). There are also markings for *8* (octave) and *mf martelato*.

Third system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *ff* (fortissimo) and *pizzicato*. There is also a marking for *crescendo molto*.

Fourth system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). There is also a marking for *ritardando e diminuendo poco a poco* and *Hautbois*.

Fifth system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). There is also a marking for *un poco più lento*.

Sixth system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *pp* (pianissimo). There is also a marking for *religioso*.

Seventh system of musical notation, featuring a treble and bass staff. The music includes various notes, rests, and dynamic markings such as *ppp* (pianississimo). There is also a marking for *ppp*.

2 - PARTIE  
UN BAL.

## VALSE

Allegro non troppo. 60 = ♩.

*pp*  $\ominus$  leggero tremolando

*pp*  $\ominus$  un poco marcato Harpe

*pp*  $\ominus$  Harpe un poco marcato

$\oplus$  poco agitato cre - scen \*

*sf* poco a \*

*sf* piu agitato. sempre crescen. \*

do

\* sempre più agitato

mf

\* sf

\* accelerando

molto cre - scen -

8

do

\* ff

8

sf martelato

sf

sf

sf *p*

*dolce e tenero*

*Harpe*  
*con grazia*

*ben marcato il canto*

*poco rinforz.*  
3 2 5 3

*mf poco agitato*

*espressivo*

*p*  
*vivamente*

*crescendo*

*sf*

*con delicatezza dolce*



pp Harp

Flûtes et Clarinettes

pp

cre - scen - do poco a poco

staccato e leggiero

f

tr

8

8

ppp

espressivo

\* sf p

dolce con grazia

p

sf

Tr. \*

poco cre - scen - do

tr

Tr. \* Tr. \*

poco *f* ma marcato  
 molto diminuendo  
 sempre *pp* la mano destra  
 (Nota.) molto espressivo  
*mg.*  
 un poco marcato  
 una corde  
 molto pronunziato\*  
 il canto  
*sf*  
 \* dolce sos.  
 cantando  
 Violon.  
*pp*

Nota) Il faut cirquer aussi doux que possible tout ce qui est grave en petites Notes.

*pp* *perdendosi*  
*pirando* *sempre*  
*do* *poco* *a* *poco* *espressivo*  
*tre corde*  
*pp* *scherzando con grazia.*  
*a tempo*  
*perdendosi e poco rallentando* *f* *ff*  
*Red.*

trattendo  
tranquillo  
dolce  
legato e tranquillo  
cre. scen. do  
dim.  
Rec.  
cre. scendo  
rinforzando  
loco

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of six systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'tranquillo'. Dynamics include 'ppp' (pianissimo) and 'dolce' (sweet). The second system continues with 'legato e tranquillo'. The third system features a vocal line with lyrics 'cre. scen. do' and a piano accompaniment. The fourth system includes a 'dim.' (diminuendo) instruction. The fifth system has a 'Rec.' (Ritornello) marking and 'cre. scendo' (crescendo). The sixth system includes 'rinforzando' (rinf.) and 'loco' (allegretto) markings. The score is filled with various musical notations such as slurs, ties, and fingerings.

8

vivamente

*sf*

*p* Flûtes, Hautbois  
\* et Clarinettes  
leggeramente

*sf*

*pp* Violoncello  
pizzicato

*p*

cre - scen -

do poco a poco

cre - scen - do molto

*mp*

*f* tr

*tr*

*pp* \*

*pp* \*

*sf*

rinforzando

poco ritard.

1

1

## Flûtes et Clarinettes

*dolce*

*espress.*

*ritard.*

*loco*

*in tempo*

*f con Fuoco*

*un poco animato*

*leggero e staccato*

*sempre leggero staccato*

*poco a poco*

*cre-*

*scen - do*

*ff*

*espressivo*

*pp*

*pp*

OSSIA.  
 dolce  
 dolce grazioso  
 mp  
 poco a poco crescendo.  
 f  
 sf  
 marcatisissimo  
 ff  
 loco  
 dolce

The musical score is written for piano and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a tempo and mood instruction of "dolce" and "dolce grazioso". The dynamics range from "mp" (mezzo-piano) to "ff" (fortissimo). There are also performance instructions like "poco a poco crescendo" and "marcatisissimo". The score includes many slurs, ties, and articulation marks. The piece concludes with a "dolce" instruction.

*espressivo*

*Facilité*

*Tempo 1°*

*rallentando* *estinto* *f*

*con molto fuoco*

*con molto fuoco marcato*

*loco*

*8-- loco*

*marcatissimo*



31

Animato.

*p*

*mf*

cre scen do

loco

*ff* *Ped.*

*sf* con Fuoco

*sf*

*ff*


*loco*

*ff*

*Ped.*

## SCENE AUX CHAMPS

ADAGIO.

(84 = ) Cor. anglais


*p marcato una corda* *Hautbois* *p* *dolce* *marcato* *Hautbois*

*Cor anglais* *sinorz.* *dolce espressivo. Alto con sordini* *36* *ppp tremolando* *Cor anglais* *sf* *rinforz.* *sempre una corda* *sf* *Hautbois* *8* *sf*

*p* *espressivo* *perdendo* *loco* *pp* *marcando* *Flûte et Violon* *poco ritard.* *pp in Tempo.* *< sf* *tre corde* *pizzicato* *p*

*8* *loco* *crescendo poco* *a poco* *sf* *sf*

Flûte  
Violons

diminuendo  
p  
Clarinettes  
tr  
Cor.  
tr  
2.

ppp  
cre - scen - do  
ppp

8  
loco  
rf  
sf  
Cours et Clarinettes

pizzicato

8  
rf  
diminuendo  
sf  
molto espressivo  
ritardando  
a tempo  
cresc.

poco agitato, con anima.  
Les 2 Ped.  
placido  
Cours

cresc.  
sf

8  
loco  
Les 2 Ped.  
placido  
Clarinettes et Bassons

165

tre un poco agitato scen \* do \* più \* agitato.

dim. f

dimi nu en do

l'accompagnement toujours pp  
ben pronunziato il canto

sans presser

ppp Flûte sf

Flûte sf

sf espressivo p

[illegible]

*f marcatisissimo ff diminuendo decresc.*

Flûtes Hautbois  
*p Recit. f marcatisissimo*

*f marcatisissimo Instruments à vent.*

*espressivo f marcatisissimo Instruments à cordes*

*sf ff marcatisissimo voco a poco accelerando*

37

cre -

scen -

*Ad.*

8

do

*Ad.*

8

*ff*

8

*sff*

*Ad.*

8

di - mi - nuendo

*rallentando*

*p*

smorzan - do

*pp*

*Ad.* \* *Ad.* \* *Ad.* \*



First system of the musical score for Flûtes et Hautbois. It features a grand staff with treble and bass clefs. The music is in 4/4 time. Dynamics include *p*, *pp*, and *ppp*. A trill is marked with 'tr' and a wavy line. A 'pizzicato' section is indicated with a downward-pointing arrow.

Second system of the musical score. It includes a section for Clarinette marked *mp* and *cantando*. The piano accompaniment continues with *pp* dynamics.

Third system of the musical score. The piano part is marked *pp* and *espressivo*. The woodwind part includes the instruction *poco a poco* and *cre*. Trills are marked with 'tr'.

Fourth system of the musical score. The piano part includes the instruction *poco f*. The woodwind part includes the instruction *cresc.* and *sf*. Trills are marked with 'tr'. The lyrics 'scen - do' are written below the woodwind staff.

Fifth system of the musical score. The piano part is marked *mf* and *p*. The woodwind part includes the instruction *sempre pronunziato il canto.* and a double asterisk symbol.

Sixth system of the musical score. The piano part is marked *ten.* and *p*. The woodwind part continues with the instruction *sempre pronunziato il canto.*



## Violons

Instruments à vent. *And.**pp*  
dolce calando

quasi niente.

loco

cresc.

poco

a

poco

molto

cresc.

ff marcato

A sempre *piu* *f*

8. *fff* *\*p* Flûtes et Hautbois 5 4 3 2 1

Clarinettes

Instruments à cordes.

*poco f* *p*

*p* rallentando a Tempo canto espressivo Violons

Flûtes *mf*

Clarinettes *\*p* cresc. *pp*

*f* *sf* Bassons Flûte *pp*

Clarinettes *pizzicato* *f*

Flûte *p* Clarinette *pp* *amoroso*

The musical score consists of six systems of staves. The first system shows a piano introduction with a treble and bass staff, marked *p* and *ped.*. The second system continues the piano part with a *cresc.* marking and a *f agitato* section. The third system features a vocal line with lyrics "nu... endo" and "perdendosi", marked with *\* perendosi \**. The fourth system continues the piano part with *ppp* and *pp* markings. The fifth system includes a *ten.* marking and a *Cor anglais* part. The sixth system features a *f marcato una corda* marking and a *poco ritardando* instruction.

Dynamics and performance markings include: *p*, *ped.*, *cresc.*, *f agitato*, *dimi.*, *ppp*, *pp*, *ten.*, *Cor anglais*, *f marcato una corda*, and *poco ritardando*.

The score is marked with asterisks (\*) and diamond symbols (◆) at various points.

poco ritardando  
 F.E.C.L. 2893

Quatre Timbales. sourdinées.

*pp* *<sf>* *p* *pp*

48.

*pp*

*pp*

sempre una corda

*pp* Timbales sourdinées.

*f*

*f*

dim. *pp* *ppp*

dolce espressivo

*pp*

*pp*

*poco sf*

*dolente*

*diminuendo*

*dim.*

*pp*

*p*

*f*

*pp*

*pp*

*pp*

Instruments à cordes  
et un cor

*ppp*

*pp*

*tre corde*

*ppp*

First system of musical notation. Treble and bass staves. Dynamics: *pp*, *f*, *pp*, *f*, *p*. Marking: *cresc.*

Second system of musical notation. Treble and bass staves. Dynamics: *ff*, *f*, *sf*, *sf*. Markings: *\* Re. \**

Third system of musical notation. Treble and bass staves. Dynamics: *ff*. Marking: *molto energico*

Fourth system of musical notation. Treble and bass staves. Dynamics: *sf*, *sf*. Markings: *8*, *loce*, *8*, *loce*

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff*, *sf*. Marking: *8*

Sixth system of musical notation. Treble and bass staves. Dynamics: *sf*. Markings: *8*, *loce*. Entry for *Tromp. Trombones*. Dynamics: *ff marcatisissimo*

This page of a musical score is for an orchestra, featuring multiple staves with complex notation. The score includes various dynamic markings such as *ff marcatisissimo*, *molto rinforz.*, *pp*, *f*, and *diminuendo*. The notation includes triplets, sixteenth notes, and various rests. The score is written in a key signature of one flat (B-flat) and a time signature of 3/4. The instruments listed include Flûtes, Hautbois, \*Clarinettes, Violons, Tromp. et Tromb., and Trombones. The score is divided into measures by vertical bar lines, and there are various musical symbols such as slurs, accents, and articulation marks.

sempre legatissimo

en do *p* più di mi nu - endo -

Bassi pizzicato Bassons.

Violoncelles et C.B.

Bassons *pp*

quasi niente *pppp*

Faites sentir le Thème du Dies Irae dans les  
Notes supérieures de la Main gauche.

*pppp* *un poco marcato* *pp*

*mf* *poco marcato* *pp* Grosse caisse roulante



*pp*

*12<sup>o</sup>*

*ten.* *ten.*

cre - - - - - scen - - - - - do

*a poco* - - - - - sempre

cre - - - - - scen - - - - - do *mf* \*

*più crescendo*

*ff*

The musical score is written for piano and voice. It features complex chromatic textures in the piano accompaniment, with many accidentals and rapid changes in key signature. The vocal line includes lyrics and dynamic markings. The score is divided into several systems, with a dashed line indicating a section break. The final system ends with a double fermata and a fortissimo (*ff*) marking.

This musical score is for a piece titled "Ronde du Sabbat et Dies Irae ensemble". It is written for piano and features a variety of musical styles and dynamics. The score is divided into several systems, each with a grand staff (treble and bass clef).

- System 1:** Features a complex, fast-paced melody with many beamed sixteenth notes. Dynamics include *ff* (fortissimo) and *fff* (fortississimo). There are also markings for *loco* (ad libitum) and *sf* (sforzando).
- System 2:** Continues the fast-paced melody. Dynamics include *ff*, *sf*, and *fff*. There are also markings for *loco* and *sf*.
- System 3:** The title "Ronde du Sabbat et Dies Irae ensemble" is written above the staff. The melody is more melodic and slower. Dynamics include *sf* and *fff*. There are also markings for *loco* and *sf*.
- System 4:** The melody is more melodic and slower. Dynamics include *sf* and *fff*. There are also markings for *loco* and *sf*.
- System 5:** The melody is more melodic and slower. Dynamics include *sf* and *fff*. There are also markings for *loco* and *sf*.
- System 6:** The melody is more melodic and slower. Dynamics include *sf* and *fff*. There are also markings for *loco* and *sf*.

The score includes various musical notations such as beamed sixteenth notes, slurs, and dynamic markings. There are also markings for *loco* (ad libitum) and *sf* (sforzando).

The musical score is divided into several systems. The first system includes a piano part with a glissando marked '8' and a violin part with a 'loco' marking. The second system features a piano part with 'sempre ff' and a violin part with 'loco' and 'rinforz.' markings. The third system continues the piano part with 'loco' and '8' markings, and the violin part with 'loco' and '8' markings. The fourth system shows the piano part with 'p' and '1 2 123' markings, and the violin part with 'loco' and '8' markings. The fifth system features the piano part with 'ff' and '12' markings, and the violin part with 'loco' and '8' markings. The sixth system includes the piano part with 'staccatissimo leggierissimo' and '8' markings, and the violin part with 'loco' and '8' markings. The seventh system features the piano part with 'Violons avec le dos de Parchet' and '8' markings, and the violin part with 'loco' and '8' markings. The eighth system includes the piano part with 'burlesque' and '8' markings, and the violin part with 'loco' and '8' markings.

The score is written for piano and violin. The piano part is in the left hand, and the violin part is in the right hand. The piano part includes various markings such as 'sempre ff', 'p', 'ff', and 'staccatissimo leggierissimo'. The violin part includes various markings such as 'loco', 'rinforz.', and 'staccatissimo leggierissimo'. The score is divided into several systems, each with a key signature change.



**F. E. C. L. 2893**

This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The notation is highly detailed, featuring numerous eighth and sixteenth notes, often beamed together in groups. Dynamic markings such as *sf* (sforzando), *ff* (fortissimo), and *loco* are used throughout. Articulation symbols, including asterisks and diamond shapes, are placed above or below notes. Fingerings are indicated by numbers 1 through 5. Some systems include a tempo or mood marking, such as *ff sempre marcato*. The key signature is B-flat major, indicated by two flats in the key signature. The notation is dense and complex, typical of a technical or virtuosic piano piece.